



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Transcribed by
**DAVE WHITEHILL
& RICK DeVINCK**

NIRVANA

NEVERMIND



NIRVANA

NEVERMIND

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Smells Like Teen Spirit

By Kurt Cobain, Chris Novoselic and David Grohl

Intro

Moderate Rock ♩ = 114

Chords: F⁵sus4, B[♭], A[♭]sus4, D[♭]

Tr. 1
mf w/slight reverb

TAB:

| Measure | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
|---------|---|---|---|---|---|---|---|---|---|----|----|----|
| Tr. 1 | 3 | 3 | 3 | X | 0 | X | 3 | 3 | 3 | 0 | 0 | 0 |
| B | 3 | 3 | 3 | X | 0 | X | 3 | 3 | 3 | 0 | 0 | 0 |
| | 1 | 1 | 1 | X | | | 1 | 1 | 1 | | | |

Chords: F⁵sus4, B[♭], A[♭]sus4, D[♭]

Tr. 1

(Drums enter)

Enter Gtr. 2 (doubling Gtr. 1)

TAB:

| Measure | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
|---------|-----|---|---|---|---|---|---|---|---|----|----|----|
| Tr. 1 | (3) | 3 | 3 | X | 3 | 3 | 3 | 0 | 0 | 0 | 0 | 0 |
| B | (3) | 3 | 3 | X | 3 | 3 | 3 | 0 | 0 | 0 | 0 | 0 |
| | 1 | 1 | 1 | X | 1 | 1 | 1 | | | | | |

Chords: F⁵sus4, B[♭], A[♭]sus4, D[♭]

Trs. 1 & 2 Rhy. Fig. 1

TAB:

| Measure | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
|---------|---|---|---|---|---|---|---|---|---|----|----|----|
| Tr. 1 | 3 | 3 | 3 | X | 0 | X | 3 | 3 | 3 | 0 | 0 | 0 |
| B | 3 | 3 | 3 | X | 0 | X | 3 | 3 | 3 | 0 | 0 | 0 |
| | 1 | 1 | 1 | X | | | 1 | 1 | 1 | | | |

Chords: F⁵sus4, B[♭], A[♭]sus4, D[♭]

Tr. 1

(end Rhy. Fig. 1)

TAB:

| Measure | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
|---------|---|---|---|---|---|---|---|---|---|----|----|----|
| Tr. 1 | 3 | 3 | 3 | X | 0 | X | 3 | 3 | 3 | 0 | 0 | 0 |
| B | 3 | 3 | 3 | X | 0 | X | 3 | 3 | 3 | 0 | 0 | 0 |
| | 1 | 1 | 1 | X | | | 1 | 1 | 1 | | | |

N.C. (F5) (B \flat 5) (A \flat 5) (D \flat 5) (F5) (B \flat 5) (A \flat 5) (D \flat 5)

Riff A (Gr. 2 tacet)

Gr. 1

(end Riff A)

let ring -----

w/slight reverb (dist. out)

Verses

N.C. (F5) (B \flat 5) (A \flat 5) (D \flat 5)

On Verses 1 & 2 only - w/Riff A (w/repeats)

On D.S.S. only - w/Fill 1 (end of Solo)

mp 1. Load up _____ on guns _____ and bring _____ your friends. _____

2. I'm worse _____ at what _____ I _____ do best, _____

3. And I _____ for - get _____ just why _____ I taste. _____

(F5) (B \flat 5) (A \flat 5) (D \flat 5)

_____ It's fun _____ to lose _____ and to _____ pre - tend. _____

_____ and for _____ this gift _____ I _____ feel blessed. _____

_____ Oh yeah, _____ I guess _____ it makes _____ me smile. _____

(F5) (B \flat 5) (A \flat 5) (D \flat 5)

_____ She's o - ver - bored _____ and self - as - sured. _____

_____ Our lit - tle group has _____ al - ways been _____

_____ I found _____ it hard, _____ it was hard _____ to find. _____

(F5) (B \flat 5) (A \flat 5) (D \flat 5)

_____ Oh no, _____ I know _____ a dirt - y word. _____

_____ and al - ways will _____ un - til _____ the end. _____

_____ Oh well, _____ what - ev - ver, nev - er mind. _____

Pre-chorus

F5 Bb5 Ab5 Db5 F5 Bb5 Ab5 Db5

Hel- lo, hel - lo, hel - lo, _ how _ low? Hel - lo, hel - lo, hel - lo, _ how _ lo

f let ring -----

mf

F5 Bb5 Ab5 Db5 F5 Bb5 Ab5 Db5

Hel- lo, hel-lo, hel-lo, _ how _ low? Hel-lo, hel- lo, hel- lo. _ With the li

f let ring -----

mf

Chorus

Fsus4 w/Rhy. Fig. 1 B \flat A \flat sus4 D \flat

out it's less dang - 'rous. Here we are

Fsus4 B \flat A \flat sus4 D

now, en - ter - tain us. I feel stu -

Fsus4 B \flat A \flat sus4 D \flat

- pid and con - ta - gious. Here we are

Fsus4 B \flat A \flat sus4 D

now, en - ter - tain us. A mul - la -

Fsus4 B \flat A \flat sus4 D \flat To Coda \diamond

- to, an al - bi - no, a mos - qui -

Fsus4 B \flat A \flat sus4 D \flat

- to, my li - bi - do. Yay,

Bridge

F5 E5 F5 G♭5 N.C. F5 E5 F5 B♭5 A♭5

yay,

1/2

F5 E5 F5 G♭5 N.C. F5 E5 F5 B♭5 A♭5 G5

yay. _____

full

Solo

Fsus4 B♭ A♭5sus4 D Fsus4 B♭ A♭5sus4 D♭

Gtr. 3 w/Rhy. Fig. 1 (sim.)

w/Flanger & Distortion

full

full

* On repeat only

Fsus4 B♭ A♭5sus4 D Fsus4 B♭ A♭5sus4 D♭

cont. Rhy. Fig. 1 (sim)

* On repeat only

(Gtrs. 1 & 2) **F5**

Fill 1

* fdbk. (C)

* Fdbk. barely audible for 4 bars
fdbk. pitch: C

(F5)

Gtr. 3

fdbk.

D.S. al Coda

Coda **Fsus4** **Bb** **A^b5sus4** **D^b** **Fsus4** **Bb**

w/Rhy. Fig. 1 - last 2 bars only (sim.) w/Rhy. Fig. 1 (sim.)

- to, my li - bi - do, a de - ni - al, a de - ni -

A^b5sus4 **D^b** **F5sus4** **Bb** **A^b5sus4** **D^b**

al, a de - ni - al, a de - ni - al, a de - ni -

Freely **F5**

al!

Gtrs. 1 & 2

fdbk.

Fade out

fdbk. pitches: C A^b

In Bloom

By Kurt Cobain

Intro

Moderately Slow Rock ♩ = 78

(B♭ Dorian) B♭5

Rhy. Fig. 1

G5

F5

A♭5

f w/distortion

B♭5

G5

F5

A♭5

(end Rhy. Fig. 1)

B♭5

G♭5

E♭5

B5

A5

Rhy. Fig. 2

B♭5

G♭5

E♭5

B5

A5

(end Rhy. Fig. 2)

Verses

N.C. (B \flat 5)

(G \flat 5)

(E \flat 5)

(B5)

(A5)

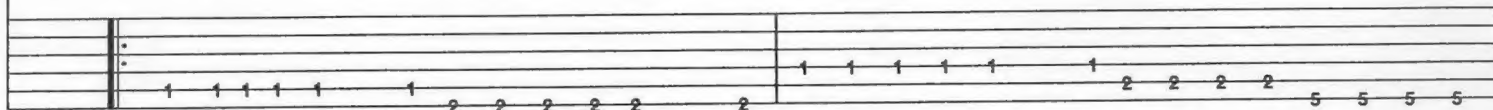


1. Sell the kids for food.
2. We can have some more.

Rhy. Fig. 3 (Bass arr. for gtr.)



w/clean tone



(B \flat 5)

(G \flat 5)

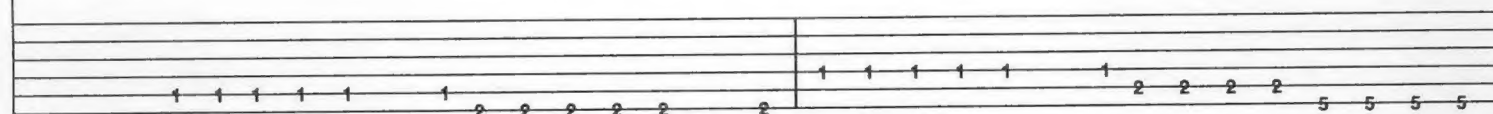
(E \flat 5)

(B5)

(A5)



Weath - er chang - es moods.
Na - ture is a whore.



B \flat

G \flat

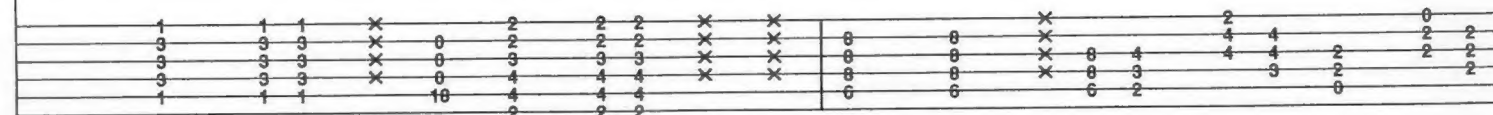
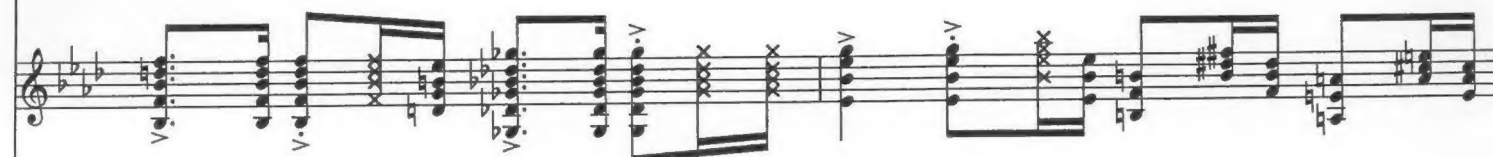
E \flat

B

A



Spring is here a - gain.
Bruis - es on the fruit.



Chorus

The musical score for the chorus is written on a grand staff. The top staff is a simplified piano accompaniment using only whole and half notes, with chords Bb5 and G5 indicated above it. The bottom staff is a vocal line in treble clef with a key signature of two flats (Bb and Eb). The lyrics are written below the vocal line: "the one who likes all the pret - ty songs and he". The melody starts on a whole note, followed by a half note, then a quarter note, and ends with a quarter rest.

the one who likes all the pret - ty songs and he

likes to sing a - long _ and he likes to shoot his gun, _ but he

knows not what it means, __

knows not what it means __ and I __ say,

B \flat 5 G5 B \flat 5 G5

He's the one __ who likes all the pret - ty songs __ and he

B \flat 5 G5 B \flat 5 G5

likes to sing a - long __ and he likes to shoot his gun, __ but he

C E \flat *To Coda* C E \flat

knows not what it means, __ knows not what it means __ and I __ say,

B \flat 5 G5 F5 A \flat 5

"Aahh." __

B \flat 5 G5 F5 A \flat 5

Solo N.C. (B \flat 5) G \flat 5 E \flat 5 B5 A5

8va
Harm.

Harm. full hold bend 2 grad. release * steady bend full

* Unintentional note

loco B \flat 5 G \flat 5 E \flat 5 B5 A5

full full full

B \flat 5 G \flat 5 E \flat 5 B5 A5

8va
Harm.

Harm. full steady bend full full full hold bend fdbk.

* Unintentional tone

B \flat 5 G \flat 5 E \flat 5 B5 A5
D.S. al Coda

let ring Trem. -----

Coda

knows not what it means, __ knows not what it means, __ knows not what it means _and I __ say,

B \flat 5 G5 F5 A \flat 5 B \flat 5

"Aahh, _____
 Oo _____

Oo." _____
 Oo _____

Come As You Are

By Kurt Cobain

Tune Down One Whole Step

① = D ② = A

③ = F ④ = C

⑤ = G ⑥ = D

Moderate Rock ♩ = 120

Introduction

N.C.

(Drums and Bass enter on repeat)

Riff A

Gtr. 1

mp w/reverb & flanger

T
A
B

0 0 1 2 5 2 5 2 2 1 0 2 0 0 2 0 1

(end Riff A)

2 5 2 5 2 2 1 0 2 0 0 2 0 1

Verse

(F♯m)

(E5)

(F♯m)

w/Riff A - 3 times (sim.)

1. Come as you are, _____ as you were, _____ as I want _

mf

(E5)

(F♯m)

(E5)

_____ you _____ to be; _____ as a friend, _____ as a friend, _

⌘ Verse

(F♯m)

(E5)

(F♯m)

_____ as an old _____ en - e - my. _____ Take your time, _

2. Come doused in mud, _

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(E5) (F#m) (E5)

hur - ry up, _____ the choice is yours, _____ don't _____ be late. _____
 soaked in bleach, _____ as I want _____ you _____ to be; _____

(F#m) w/Riff A - 1st 3 bars only (sim.) (E5) (F#m)

Take a rest _____ as a friend _____ as an old _____
 as a trend, _____ as a friend _____ as an old _____

(E5) E Pre-chorus F#sus4 A

mem - o - ri - a, _____ mem - o - ri -
 mem - o - ri - a, _____

Rhy. Fig. 1

mf *f*

let ring ----- 4 let ring ----- 4

0 0 0 0 1 1 2 2 4 4 2 2 2 2 2 2 2 2 6 7
 2 1 2 2 4 4 4 0 2 2 2 2 2 2 2 2 0 0
 0 2 0 2

F#sus4 to Coda 1. A 2. A D. S. al Coda

a, _____ mem - o - ri - _____

1. (end Rhy. Fig. 1) 2.

let ring ----- 4

2
 4
 2

Coda

(A)

Chorus

Bsus4

Dadd9

And I swear that I

Gtr. 1

f

Gtr. 2

w/distortion

f

Bm

Dadd9

don't have a gun. No, I don't

Bm Dadd9

have gun. _

E5

Solo (E5) Gtr. 3

cont. Riff A simile N.C. (F#m)

E5

Gtr. 1

(F#m) 1.2.3. E5 4. E5

Mem - o - ri -

full full

Pre - chorus F#sus4 A

mem - o - ri -

a, a, }

Rhy. Fig. 1

f

let ring -----

F#sus4 1. A 2. A

mem - o - ri -

a, _____

1. (end Rhy. Fig. 1) 2.

let ring -----

Chorus
Bsus4

Dadd9

And I swear that I

f

Bm

Dadd9

don't have a gun. No, I don't

Bm Dadd9

have gun. _

N.C. E5

Mem - o - ri -

F#5 E5 F#sus4

a, _

Breed

By Kurt Cobain

Fast Rock ♩ = 162

Introduction

Gr. 1 (studio effect) (Approx. 6 sec.)

F#5 A5 E5 F#5 A5 E5

w/heavy distortion

1/4

1/4

1/4

F#5 A5 F#5 A5 F#5 A5

(Drum roll)

(Bass enters)

1/4

1/4

1/4

F#5 F#5

Rhy. Fig. 1

1/4

1/4

F#5 F#5

(end Rhy. Fig. 1)

1/4

1/4

Verse

§ F#5

I don't care, I don't care, I don't care, I don't care, I don't care, care if I'm old. _

full

F#

I don't mind, I don't mind, I don't mind, I don't mind, if I
Get a - way, get a - way, get a - way, get a - way, way,
I'm a - fraid, I'm a - fraid, I'm a - fraid, I'm a - fraid, of u

§§

Chorus

D5

A5

1.2. don't have a mind. _
way from your home. _

3. ghost.

E - ven if you have...

Rhy. Fig. 2

full

C5 B5 D5 A5 C5 B5

e - ven if you need... I don't mean to stare... We don't have to breed

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 simile

D5 A5 C5 B5 D5 A5

We could plant a house... We could build a tree... I don't e - ven care...

w/Rhy. Fig. 1 - 2 times (sim.)

C5 B5 F#5

We could have all three she said, _____ she said, _____ she said, _____ she said, _____

_____ she said, _____ she said, _____ she said, _____ she said, _____

To Coda Φ **Solo** w/Rhy. Fig. 1 - 4 times simile

D. S. to solo

she said, _____ said. _____

she said, _____ she said. _____

Trem. -----

* On D. S. only

Musical score for the section labeled "Trem.". The score is written on a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#). The melody in the treble clef consists of eighth notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4. The bass clef part consists of eighth notes: F#2, G#2, A2, B2, C3, B2, A2, G#2, F#2, E2, D2, C2. The section ends with a double bar line and a repeat sign.

The musical score for 'Trem.' consists of two staves. The top staff is a guitar part in E major, featuring a tremolo effect indicated by a dashed line and a 'Trem.' label. The bottom staff is a piano part in E major, featuring a tremolo effect indicated by a dashed line and a 'Trem.' label. The piano part is written in a simplified notation with numbers 17 and 15, and a tremolo effect indicated by a dashed line and a 'Trem.' label.

D.S.S. al Coda

'cause. _____

8va _____

Trem. _____

| | | | | | | | | | | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 18 | 16 | 15 | 14 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 20 | 20 | 21 | 21 | 22 | 22 | 22 | 22 |
| 16 | 14 | 13 | 12 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 18 | 18 | 19 | 19 | 20 | 20 | 20 | 20 |

Coda

(F#5)

she said. _____

she said. _____

Gtr. 1

1/4

Freely

Lithium

By Kurt Cobain

Tune down a step:

- ① = D ② = A
③ = F ④ = C
⑤ = G ⑥ = D

Moderate Rock ♩ = 124

Introduction

Gtr. 1 (E) (G♯5) C♯5 A5

w/clean tone slight P.M. slight P.M.

T
A
B

C5 D5 B5 D5

Verse

♩ (E) (G♯5) C♯5 A5 C5 D5

(Drums & Bass enter)
Rhy. Fig. 1

1. 3. I'm so hap - py be - cause to - day I've found my friends. _
2. I'm so hap - py be - cause to - day I shaved my head. _

slight P.M. slight P.M.

B D (E) (G♯5) C♯5 A5

They're in my head. I'm so ug - ly, but that's o - kay.
 And I'm not sad. And just may - be I'm to blame

slight P.M.

C5 D5 B D5 (E) (G♯5)

(end Rhy. Fig. 1) w/Rhy. Fig. 1 (simile)

'cause so are you. We've bro-ken our mirr'rs. Sun - day
 for all I've heard. But I'm not sure. I'm so ex -

C♯5 A5 C5 D5 B D

morn - ing is ev - 'ry day. for all I care. And I'm not scared.
 cit - ed, I can't wait to meet you there. But I don't care.

(E) (G♯5) C♯5 A5 C5 D5
w/Rhy. Fig. 1 - 1st 3 bars only (simile)

Light my can - dles in a daze 'cause I've found God.
I'm so horn - y, but that's o - kay. My will is good.

B5 D5 E5 G♯5 C♯5 A5

Hey, hey! Hey, h - hey!

Gtr. 1 Gtrs. 1 & 2 Rhy. Fig. 2
ff
w/distortion

4 4 4 7 7 7 7 7 2 2 2 6 6 6 6 6 6 6 6 2 2 0

2 2 2 5 5 5 5 5 0 0 0 4 4 4 4 4 4 4 0 0 0 0

C5 D5 B5 D5 E5 G♯5
con't w/Rhy. Fig. 2 (simile)

Hey, hey!

(end Rhy. Fig. 2)

5 5 5 5 7 7 7 7 4 4 4 4 7 7 7 5 5 5 5 5 5 5

3 3 3 3 5 5 5 5 2 2 2 2 5 5 5 5 5 5 5 5 5 5

C♯5 A5 C5 D5 B5 D5

Hey, h - hey! Hey, hey!

E5 G#5 C#5 A5 C5 D5

Hey, _____ h - hey! _____

B5 D5 A5 C5 A5 C5

_____ hey! _____ { I like you, } I'm not gon - na crack.
 { I like it, }

Gtrs. 1 & 2

A5 C5 A5 C5 A5 C5

I miss you, I'm not gon - na crack. I love you,

A5 C5 A5 C5

I'm not gon - na crack. I'd kill you,

1. A5 C5 2. A5 C5

I'm not gon - na crack. I'm not gon - na crack. _

D5 To Coda B5

N.C.
Gtr. 1 (Bass arr. for gtr.) D. S. al Coda

w/clean tone steady gliss.

Coda B5

1/4

Polly

By Kurt Cobain

Moderately ♩ = 122

Introduction

Em * Rhy. Fig. 1

G D C

* acoustic gtr.

Verse

w/Rhy. Fig. 1

Em G5 D C

Em G

1. Pol - ly wants a
2. Pol - ly wants a
3. Pol - ly says her

(end Rhy. Fig. 1)

D C Em G5 D C

crack - er,
crack - er,
back hurts,

I think I should get off of her first. —
may - be she would like more food.
and she's just as bored as me,

Em G D C Em G5

I think she wants some wa - ter to put out the
 She asks me to un - tie her. A chase would be nice
 she caught me off my guard, it a - maz - es me,

D C D C G B♭ D5

blow _____ torch. _____
 for a few. _____
 the will of in - stinct. _____

It is - n't me. We have some seed.

D C G B♭5 D C

Let me clip _____ your dirt - y wings. _____ Let me take a

Rhy. Fig. 2

G B♭5 D C G B♭5 D

ride. _____ Don't hurt your-self. I want some help to help my - self. _____

(end Rhy. Fig. 2)

w/Rhy. Fig. 2



I've got some rope, you have been told. I pro - mise you



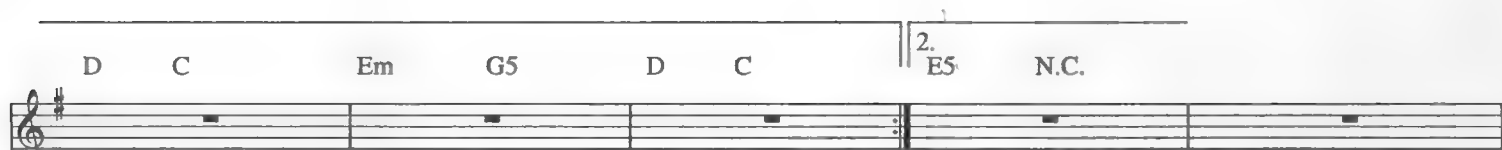
I have been true. ___ Let me take a ride. ___ Don't hurt your-self.

To Coda ♪

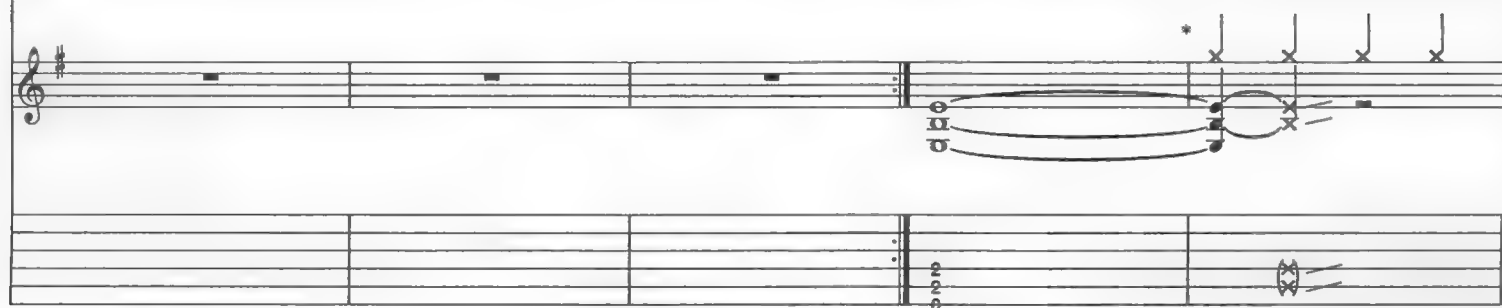
1.
w/Rhy. Fig. 1
Em G



I want some help to help my - self. ___

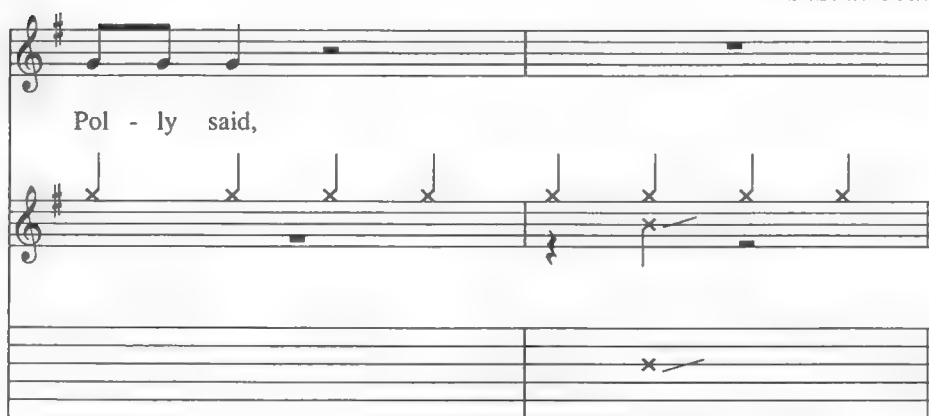


2.
E5 N.C.



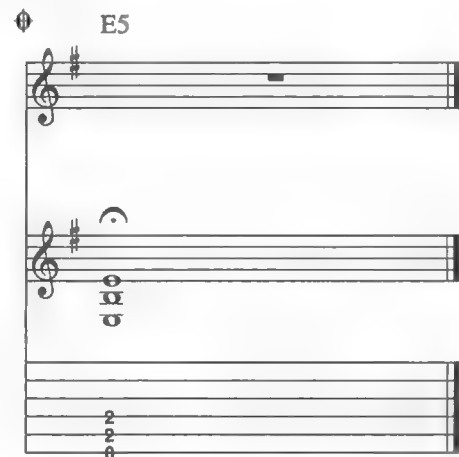
* Tap sound board

D.S. al Coda



finger scrape

Coda



Territorial Pissings

By Kurt Cobain

A Intro Fast Punk Rock (♩ = 196)

Am⁶₉ A5

Gtr. 1 *mf* (fade in) w/heavy dist.

Gtr. 2 *f* * muted

* Mute lightly past 1st fret near nut with a finger of fretting hand

A5 F D

Gtr. 1

B Verse A5 F D

1. When I was an al - i - en, _____
2. Nev - er met a wise _____ man ; _____

A5 F D

cul - tures weren't o - pin - i - ons.
if so it's a wom - an.

C Chorus A5 F D

Got - ta find a way to find a way _ when I'm there.

A5 F D

Got - ta find a way, a bet - ter way, _ I had bet - ter wait.

A5 F D

Got - ta find a way to find a way _ when I'm there. _

Fretboard diagram for the first system:

| | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|----|----|----|----|----|----|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 7 | 7 | 7 | 7 | 7 | 7 | 10 | 10 | 10 | 10 | 10 | 10 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |
| 7 | 7 | 7 | 7 | 7 | 7 | 10 | 10 | 10 | 10 | 10 | 10 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | |
| 5 | 5 | 5 | 5 | 5 | 5 | 8 | 8 | 8 | 8 | 8 | 8 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | |

A5 F D

Got - ta find a way, a bet - ter way, _ I had bet - ter wait. _

Fretboard diagram for the second system:

| | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|----|----|----|----|----|----|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 7 | 7 | 7 | 7 | 7 | 7 | 10 | 10 | 10 | 10 | 10 | 10 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |
| 7 | 7 | 7 | 7 | 7 | 7 | 10 | 10 | 10 | 10 | 10 | 10 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |
| 5 | 5 | 5 | 5 | 5 | 5 | 8 | 8 | 8 | 8 | 8 | 8 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |

D Instrumental interlude

A5 A5 A5 A5

* F D

f w/flanger P.M. P.M. P.M. P.M.

Fretboard diagram for the instrumental interlude:

| | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 5 | 5 | 7 | 5 | 5 | 7 | 5 | 5 | 7 | 5 | 5 | 7 | 5 | 5 | 7 | 5 | 5 | 7 | 5 | 5 | 7 | 5 | 5 | 7 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

* Overall harmonic analysis. The bass plays lowest note of polychord

A5 A5 A5 A5

F D D

P.M. P.M. P.M. P.M.

Fretboard diagram for the final system:

| | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 8 | 8 | 7 | 5 | 5 | 7 | 5 | 5 | 7 | 5 | 5 | 7 | 5 | 5 | 7 | 5 | 5 | 7 | 7 | 7 | 7 | 7 | 7 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

A5 F D

Got - ta find a way, a bet - ter way, I had bet - ter wait.

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "Got - ta find a way, a bet - ter way, I had bet - ter wait." The guitar line is in treble clef with a key signature of one sharp. The bass line is in bass clef with fret numbers: 7 5, 7 5, 7 5, 7 5, 7 5, 7 5, 0, 10 10, 10 10, 10 10, 10 10, 10 10, 10 10, 10 10, 5, 7 7, 7 7, 7 7, 7 7, 7 7, 7 7, 7 7, 7 5, 7 5, 7 7, 5 7.

A5 F5 D5 C5 A5 A^b5 G5

Got - ta find a way, to find a way when I'm there.

The second system of the musical score. The vocal line is in treble clef with a key signature of one sharp. The lyrics are "Got - ta find a way, to find a way when I'm there." The guitar line is in treble clef with a key signature of one sharp. The bass line is in bass clef with fret numbers: 7 5, 7 5, 7 5, 7 5, 7 5, 7 5, 0, 9 9, 9 9, 9 9, 9 9, 9 9, 9 9, 0, 7 7, 7 7, 7 7, 7 7, 7 7, 7 7, 7 7, 7 5, 7 5, 7 5, 6 5, 5 4, 3.

A5 F5 D5 E^b5 D5 A5 A^b5 G5

Got - ta find a way, a bet - ter way, I had bet - ter wait.

The third system of the musical score. The vocal line is in treble clef with a key signature of one sharp. The lyrics are "Got - ta find a way, a bet - ter way, I had bet - ter wait." The guitar line is in treble clef with a key signature of one sharp. The bass line is in bass clef with fret numbers: 7 5, 7 5, 7 5, 7 5, 7 5, 7 5, 0, 10 10, 10 10, 10 10, 10 10, 10 10, 10 10, 5, 7 7, 7 7, 7 7, 7 7, 7 7, 7 7, 7 7, 8 8, 7 7, 7 7, 5 7, 7 7.

A5 F5 D5

Got - ta find a way, a bet - ter way, _____ scream: When I'm there. _____

7 7 7 7 7 7 10 10 10 10 10 10 10 7 7 7 7 7 7 7 7

7 7 7 7 7 7 10 10 10 10 10 10 10 7 7 7 7 7 7 7 7

5 5 5 5 5 5 8 8 8 8 8 8 8 5 5 5 5 5 5 5 5

A5 F5

_____ Got - ta find a way. , a bet - ter way, _____ I had

7 5 7 7 5 7 10 10 10 10 10 10 10 10 10 10 10 10 10 5

7 5 7 7 5 7 10 10 10 10 10 10 10 10 10 10 10 10 10 5

5 5 5 5 5 5 8 8 8 8 8 8 8 5 5 5 5 5 5 5 5

D5 N.C. A5

bet - ter wait. _____

7 7 7 7 7 7 8va 20 20 19 x x x

7 7 7 7 7 7 8va 20 20 19 x x x

5 5 5 5 5 5 3 0 2 2 0

Drain You

By Kurt Cobain

* Tune down one whole step

(6) = D (5) = G

(4) = C (3) = F

(2) = A (1) = D

Lively Rock (♩ = 136)

A

Verse

A

C[♯]m

F[♯]5

B

1. One ba - by to an - oth - er said.

Gr. 1
("clean") *mp*

D
A
F
C
G
D

* Written in actual pitch (lie. Standard notation and harmonic analysis)

A

C[♯]m

F[♯]5

B5

A5

C[♯]m

I'm luck - y to have met you.

I don't care what

You've taught me ev -

Gr. 1

Gtrs. 1 & 2

Gr. 2 (w/dist.)

f

D
A
F
C
G
D

F[♯]5

B5

A5

C[♯]m

F[♯]5

B5

you think un - less it is a - bout me.

'ry - thing with - out a poi - son ap - ple.

D
A
F
C
G
D

A5 C#m F#5 B5 A5 C#m

It is _____ now _____ my dut - y to _____ com - plete - ly drain
 The wa - ter is _____ so yel - low, I'm _____ a heal - thy stu

D
A
F
C
G
D

F#5 B5 A5 C#m F#5 B5

— you. A tra - vel through a tube and end.
 dent. In - debt - ed and so grate - ful. Vac

D
A
F
C
G
D

A5 C#m F#5 B5 Chorus E D

— up in your in - fec - tion. Chew your
 uum out the flu - ids.

D
A
F
C
G
D

B D B

meat for you, pass it back and forth.

D
A
F
C
G
D

D B D To Coda ☐

In a _____ pass - ion - ate kiss, _____ from my _____

1.

B A5 G5 F#5

mouth to yours _____ be - cause I like you.

A5 F#5 F#5 B5 A5 C#m

2. With eyes _____ so di - lat - ed I've _____ be - come _____ your pu -

F#5

B5

F#m F#5

Gtr. 1:

P.M. throughout

2.

pil.

you, fdbk.

fdbk.

you,

you,

Gtr. 2:

fdbk.

fdbk.

pitch: C#

C#

F#m

F#5

(Gtr. 1 continues simile)

you,

you,

you.

*pp**p*

fdbk.

fdbk.

mf

*H -----

H -----

fdbk.

* Hammer on lightly with fretting finger in a staccato manner.

pitch: C#

C#

C

Interlude

Dm

F#5

(Gtr. 1 continues simile throughout)

Gtr. 2

Play 4 times.

*f**mf*

(w/dist. & flanger)

(dist. off)

F#5 $\frac{B\flat}{F\sharp 5}$ $\frac{A\flat}{F\sharp 5}$ $\frac{G}{F\sharp 5}$ *F# $\frac{G}{F\sharp 5}$ $\frac{G\sharp}{F\sharp 5}$ *F#m7 $\frac{B\flat}{F\sharp 5}$ F#5

p *f* (w/dist.)

D
A
F
C
G
D

F#5

Ah! _____

3 8va grad. slide

D
A
F
C
G
D

D
Verse

8va A5 Gtrs. 1 & 2 C#m F#5 B5

D
A
F
C
G
D

A5 C#m F#5 B5 A5 C#m

One ba - by to _____

D
A
F
C
G
D

F#5

B5

A5

C#m

F#5

B5

(Repeat 1st Vers

D. S. al Coi

an - oth - er says I'm luck - y to have met you.

D
A
F
C
G
D

Coda

mouth to yours. Slop - py

D
A
F
C
G
D

lips to lips, You're my vit - a - mins be - cause

D
A
F
C
G
D

I like you.

rit.

D
A
F
C
G
D

Lounge Act

By Kurt Cobain

A Intro

Fast Rock (♩ = 156)

(Bass intro)

B Verse

* (2nd time substitute Bm for B throughout)

Bm G C A5

I don't re - gret a thing. } And I've got _
 Until it's fuck - ing gone. }

C Chorus

E A D5 G

— this friend, — you see — who makes — me feel

E A D5 G E A

and I want - ed more — than I — could steal. I'll ar - rest — my - s

D5 G *To Coda* E A D5 G

— I'll wear — a shield. I'll go out of my way — to prove — I

2nd time D.S. al Coda
(repeat 1st verse 8va)

A G \sharp (5 \flat) G5 A G \sharp (5 \flat) G5

still _____ smell her on you. _____

Gtrs. 1 and 2

let ring

Coda

E A D5 G

I'll go out _____ of my way _____ to make _____ you a deal.
ever we want with - out new rules.

E A D5 G

We've made _____ a pact _____ to learn _____ from who -
We'll save what's lost and what we grew.

E A D5 G

They'll go out _____ of their way _____ to prove _____ they

A G#(5) G5 A

still _____ smell her on you, _____

G#(5) G5 A G#(5) G5

_____ I still _____ smell her

A G#(5) G5 A

on you, _____ smell her on you. _____

* grad. dive

Stay Away

By Kurt Cobain

A Fast Rock (♩ = 168)
Intro

(Drums & Bass) Gtr. 1 (w/dist.) *p* let ring ---- *f*

D5 B5 F5 C5 C#5

Play 4 times

B Verse
N.C.

1. Mon-key see, mon-key do. I don't know why! __ I'd rath-er be dead than cool. I don't know why! __
2. Give an inch, take a smile. I don't know why! __ Fash-ion shifts, fash-ion style. I don;t know why! __

ff

full

full

Ev-'ry line ends in rhyme. I don't know why! __ Less is more, love is blind. I don't know why! __
Throw it out and keep it in. I don't know why! __ Have to have poi-son skin. I don't know why! __

ff

full

full

C Chorus

D5 B5 F5 C5 C#5 D5 B5 F5 C5 C#5

Stay, _____ stay a - way! _____ Stay a - way!

The first system of the Chorus features a vocal line with the lyrics "Stay, _____ stay a - way! _____ Stay a - way!". The guitar line plays a series of chords: D5, B5, F5, C5, C#5, D5, B5, F5, C5, and C#5. The bass line provides a rhythmic accompaniment with fret numbers: 2 2 4 4 4, 0 0 4 4 4, 0 0 2 2 0, 3 3 3 3 4, 2 2 4 4 4, 0 0 2 2 0, 3 3 3 3 4, 2 2 4 4 4, 0 0 2 2 0, 3 3 3 3 4.

D5 B5 F5 C5 C#5 D5 B5 F5 C5

_____ Stay a - way! _____

The second system of the Chorus continues the vocal line with "_____ Stay a - way! _____". The guitar line plays the same sequence of chords as the first system: D5, B5, F5, C5, C#5, D5, B5, F5, and C5. The bass line continues with fret numbers: 2 2 4 4 4, 0 0 4 4 4, 0 0 2 2 0, 3 3 3 3 4, 2 2 4 4 4, 0 0 2 2 0, 3 3 3 3 4, 2 2 4 4 4, 0 0 2 2 0, 3 3 3 3 4.

D Bridge

D5 F#5

I don't know why! _____

The Bridge section begins with the vocal line "I don't know why! _____". The guitar line plays D5 and F#5 chords. The bass line provides a rhythmic accompaniment with fret numbers: 3 2 0, 0 0 4 4 4, 4 4 4 4 4, 3 3 3 3 4, 3 3 3 3 4, 3 3 3 3 4, 3 3 3 3 4, 3 3 3 3 4, 3 3 3 3 4, 3 3 3 3 4.

E Chorus

D5 B5 F5 C5 C#5 D5 B5 F5 C5 C#5

Stay, _____ stay a - way! _____ Stay a - way! _

D. S. to end

D5 B5 F5 C5 C#5 D5 B5 F5 C5

_____ Stay a - way! _____

F Chorus

N.C. 6 D5 B5 F5 C5 C#5

Ah! _____ Stay a - way! _

(Bass & Drums)

D B5 F5 C5 C#5 D B5 F5 C5 C#5 D5
Gr. 2

Play 4 times

Stay a - way!

God is gay!

Burn the flag!

Got - ta stay!

D5

Ah!

Gr. 1
& 2

8va basso

let ring

grad. dive w/ba

8va basso

- 1/2

- 1

- 1 1/2

rit.

- 2 1/2

- 4

- 6

- 8

8va basso

continue dive simile
to string flab.

Play 3 times

8 1/2

- 9 1/2

On A Plain

By Kurt Cobain

A

Intro
Freely

B(b5)/D#
fbdk.

Gtr. 1 *mf* fbdk.

*H let ring----- H let ring----- H let ring-----

T
A
B

Pitch: D#

* Hammer-on with fretting hand

B

Verse
Lively rock (♩ = 136)

D G F E5 F5 E5

1. I'll start this off _____ with - out an - y words. _____
 2. My moth - er died _____ ev - e - ry night. _____
 3. It is now time _____ to make it un - clear, _____

D G F E5 F5 E5

I got so high _____ that I scratched till I bled. _____
 It's safe to say, _____ don't quote me on that. _____
 to write off lines _____ that don't make sense. _____

D C5 B5 A5 D G F E5 E5

I love my - self. ____ bet - ter than you. ____ I know it's wrong. ____ So, what should I do? _

D G F E5 F5 E5

The fin - est day ____ that I've ev - er had ____
 The black sheep got ____ black - mailed u - gain. ____
 One more spe - cial mes - sage to go ____

D G F E5 F5 E5

was when I learned ____ to cry on com - mand. ____
 For - got to put ____ on the zip code. ____
 and then I'm done, ____ then I can go home. ____

D C B5 A5 D G F E5 F5 E5

I love my - self ____ bet - ter than you. ____ I know it's wrong. ____ So, what should I do? ____

C Chorus

D5 G5 Bb6sus2

I'm on a plain. ____ Oo ____ I can't com-plain. _

D5 G5 Bb6sus2 D5 G5

To Coda ♯

1. Bb6sus2

I'm on a plain. ____ Oo ____

D Bridge

2. **B \flat 6sus2** **F5** **E5**

Some - where I have heard__ this be

A5 **G5** **F5**

fore in a

E5 **A5** **G5**

dream my mem - 'ry has stored.

F5 **E5**

As de - fense I'm neu - tered and

A5 G5 F5

spayed. What the

E5 A5 G5 *D.S. al Coda*

hell am I try - ing to say? _____

Coda Bb6sus2 D5 G5

I can't com - plain. _____

Oo _____

Bb6sus2 D5 G5 Bb6sus2 ** Play 4 times and fade out*

I'm on a plain. _____

Oo _____

I can't com-plain. _____

*Backup vocals do not fade out.

Something In The Way

By Kurt Cobain

Tuning:

⑥ = C ⑤ = G

④ = C ③ = F

② = A ① = D

Intro

Slow and Mysterious (♩ = 54)

A Verse

E5 C5 E5 C5 E5 C5

Un-der - neath the bridge, the

Gr. 1 (Acoustic steel string) *mf*

D A F C G C

Note: Guitar part written in actual pitch.

E5 C5 E5 C5

tarp has sprung a leak. And the an - i - mals I've trapped, have

D A F C G C

E5 C5 E5 C5

all be - come my pets. And I'm liv - ing off of grass, and the

D A F C G C

E5 C5 E5 C5

drip-pings from __ the ceil - ing. But it's o - kay __ to eat fish, __ 'cause they

D A F C G C

B Chorus

E5 C5 To Coda ♪ E5 C5

have - n't an - y feel - ings. __ Some-thing in the way. __

D A F C G C

E5 C5 E5 C5

Mm _____ Some-thing in the way, __ yeah.

w/variation

D A F C G C

E5 C5 E5 C5

Mm. _____ Some-thing in the way. _

D
A
F
C
G
C

E5 C5 E5 C5

Mm. _____ Some-thing in the way, _ yeah.

D
A
F
C
G
C

E5 C5 E5 C5 E5 C5

Mm. _____ Some-thing in the way. _ Mm. _____

D
A
F
C
G
C

E5 C5 E5 C5 E5 *D. S. al Coda*

Some-thing in the way, _ yeah. Mm. _____

D
A
F
C
G
C

Coda E5 C5 E5 C5 E5 C5

Some-thing in the way. _ Mm. _____ Some-thing in the way, _ yeah.

D
A
F
C
G
C

1. 2. 3. E5 C5 4. E5 C5 E5 C5 *Fade out*

Mm. _____ Mm. _____

D
A
F
C
G
C

NOTATION LEGEND

8va----- 8va----- 8va----- 8va----- 8va----- 8va----- 8va----- 8va-----

Bend (half step) **Bend** **Bend (whole step)** **Bend (whole and half steps)** **Bend (two whole steps)** **Bend and Release** **Prebend (string bent before picking)** **Compound Bend and Release (only first note plucked)**

12 12 12 12 12 13 (13) 15 19 (13) (13) (13) (13)

8va----- 8va----- 8va----- 8va----- 8va----- 8va----- 8va-----

Compound Bend and Release (every note picked) **Slight Bend (microtone)** **Unison Bend** **Vibrato** **Wide Vibrato** **Rake Strings** **Vibrato Bar Dive and Return** **Vibrato Bar Scooping**

13 13 13 13 13 7 15 15 12 0 -1 (0) 4 5 7

-1/2 -1/2 -1/2 8va----- 8va----- 8va----- 8va----- 8va-----

Vibrato Bar Dips **Legato Slide** **Shift Slide** **Pull-Off** **Hammer-On** **Legato Phrasing (first note picked only)** **Ghost Note**

4 5 7 17 15 17 15 17 15 15 17 15 17 18 17 15 (9)

P.M.----- Trem.-----

Staccato Phrasing **Choppy Phrasing (extreme staccato)** **Free-Hand Muting (percussive tone)** **Pick-Hand Muting** **Tremolo Picking** **Trill (fast hammer-on/pull-off combination)**

5 5 5 5 5 5 5 5 X X X X 5 5 5 5 5 7 8 5 (7 9) 7

8va----- 8va----- 8va----- 8va----- 8va----- 8va-----

Pick Scrapes **Open Harmonic** **Pinch Harmonic (with pick)** **Harp Harmonic** **Tap Artificial Harmonic** **Tap-On Technique** **Bend and Tap-On Technique**

Harm. P.H. H.H. A.H. T 3 full T

12 7 7(19) 0 12 17 15 12 4 12

(overtone of 5th generated)

Smells Like Teen Spirit

In Bloom

Come As You Are

Breed

Lithium

Polly

Territorial Pissings

Drain You

Lounge Act

Stay Away

On A Plain

Something In The Way

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